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The Essay-Proof Journal

Devoted to the Historical and Artistic Background of Stamps and Paper Money



One of American Bank Note's anonymous artists identified — Joseph T. Poveromo. See page 72.

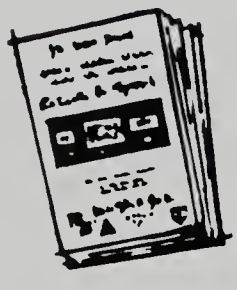
Official Journal of The Essay-Proof Society

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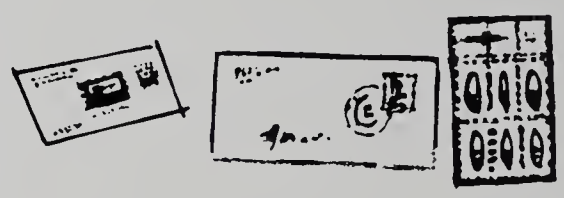




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The Essay Proof Journal

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Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

George Brett Receives Lichtenstein Award of The Collectors Club



George Brett (center) holds his Lichtenstein Award medal, while previous award winners, all EPS members also, look on: (l. to r.) Herbert Bloch, Col. James T. Devoss, Philip Silver, and Barbara Mueller, as Louis Grunin (extreme right), president of the Collectors Club, beams his approval.

Once again a member of The Essay-Proof Society is the recipient of the Alfred F. Lichtenstein Award given annually by The Collectors Club of New York. George W. Brett, well known to readers of this *Journal* for his penetrating analyses of problems dealing with stamp production and security printing in general, was presented this premier award in American philately at The Collectors Club annual dinner on May 11, 1983.

George's philatelic vitae would fill many pages, tracing his philatelic career over the past half century. Author of more than three hundred technical articles and several books, he has put his expertise to work as a member of the three major American expert committees, examining some one hundred "patients" a month. A loyal supporter of the Bureau Issues Association, he has served it in every major office and committee function. In return he has been the recipient of every honor the BIA could heap on him. The American Philatelic Society also has honored him with the Luff Award for distinguished philatelic research, and its Writers Unit has elected him to its Hall of Fame.

The Essay-Proof Society is proud to claim George Brett as one of its own.

NEWFOUNDLAND

The Long Coronation Issue—1937—A Problem

by ROBERT H. PRATT

INTRODUCTION

EVER since the Stanley Gibbons Catalogue stated that there were two dies for the 3-cent value of the 1937 Long Coronation issue, there has been discussion as to the truth of the statement. Their catalogue shows a picture purporting to be partial views of the two dies. The discussion has been raised again with the discovery of proof sheets which are believed to be evidence that two dies were used in preparing the issued stamps. I have made the statement that I did not believe the stamps were made from two different PLATES which might indicate that two different DIES were used. I was wrong, and the evidence that I will introduce here, while circumstantial, will tend to validate the two DIE/PLATE claim. Photographs of the known die proofs and some of the plate proofs (where available) will be shown to flesh out the statements.



Fig. 1. Die I left, Die II right.

THE THREE-CENT VALUE

That there are two varieties of the three-cent value is undisputed. Winthrop Boggs in his *Postage Stamps and Postal History of Newfoundland* (1942 - page 122) states:—

"*Die I,* the impression is weak. There are apparently white spaces throughout the design, which under glass are seen to be merely weak lines. The Portrait is particularly poor.

"*Die II,* the entire impression is much clearer and stronger. The apparently white spaces are no longer noticeable. The Portrait is improved but still poor."

So Boggs started the DIE controversy, on no doubt, an assumption.

My observation indicates that the so-called Die II varieties can be recognized by the fuzziness of the impression of the vignette of the King. In addition, a set of engraving dots runs down the King's nose from forehead to the tip. These are prominent in the second printing and almost invisible in the first printing. Also, there are slight variations in the color of the stamp, the second being of a lighter and more yellowish tone. Photos of state (1), Die I and state (2), Die II are shown as Fig. 1. There are other slight variations in frame lines that will be covered later.

THE DISCUSSIONS IN NEWFOUNDLAND

The three-cent value was one of the few (two to be exact in addition to the King's vignette or effigy) values which were required to be completely designed from the ground up. The others used engravers' methods to salvage the basic designs from the Industrial 1932 set for inclusion with the King's head in the new issue. Previous to the initiation of the set of

stamps, there had been much discussion in Newfoundland as to the advisability of including the Monarch on this issue. It started with a communication from the Secretary of State for Dominion Affairs (London) on 10 February 1936 which in effect stated that Colonial Governments should continue printing existing stamps for approximately a year until a new effigy of His Majesty could be approved for use on United Kingdom stamps.

This was the year of turmoil within the Royal Family. Edward VIII became King on the death of his father, George V, on 20 January 1936. His desire to marry Wallis Simpson led to considerable opposition from the Church and the populace and finally resulted in his abdicating on 10 December 1936. George VI, his brother, then ascended the throne and became King on 11 December 1936. Within one year, England had seen three Monarchs ruling the country. Imagine what all this did to those that were preparing stamps or "effigies."

Following this, Downing Street advised through Circular 2 on 7 August 1936 that it would be impossible to commemorate the Coronation, which was in close proximity, by a special series of stamps or complete new issues. As no new stamps could be provided by Coronation day, the King did approve of placing on sale on 12 May 1937 "some few denominations of the new permanent issues necessitated by his accession, and that the remaining denominations should be issued as soon thereafter as possible." A simple portrait of the King was suggested for the most common values, and he desired that the same design be used throughout the Colonial Empire. The stamp designs should be as free as possible of a multiplicity of detail; however, if special pictorial designs had been adopted they could be retained and could be combined with a King's head vignette. Advice was requested on other matters pertaining to the issue, such as whether there was objection to the adoption of the standard King's head, whether the existing pictorial stamps would be retained, or whether there were objections to omitting "postage and revenue" from the design.

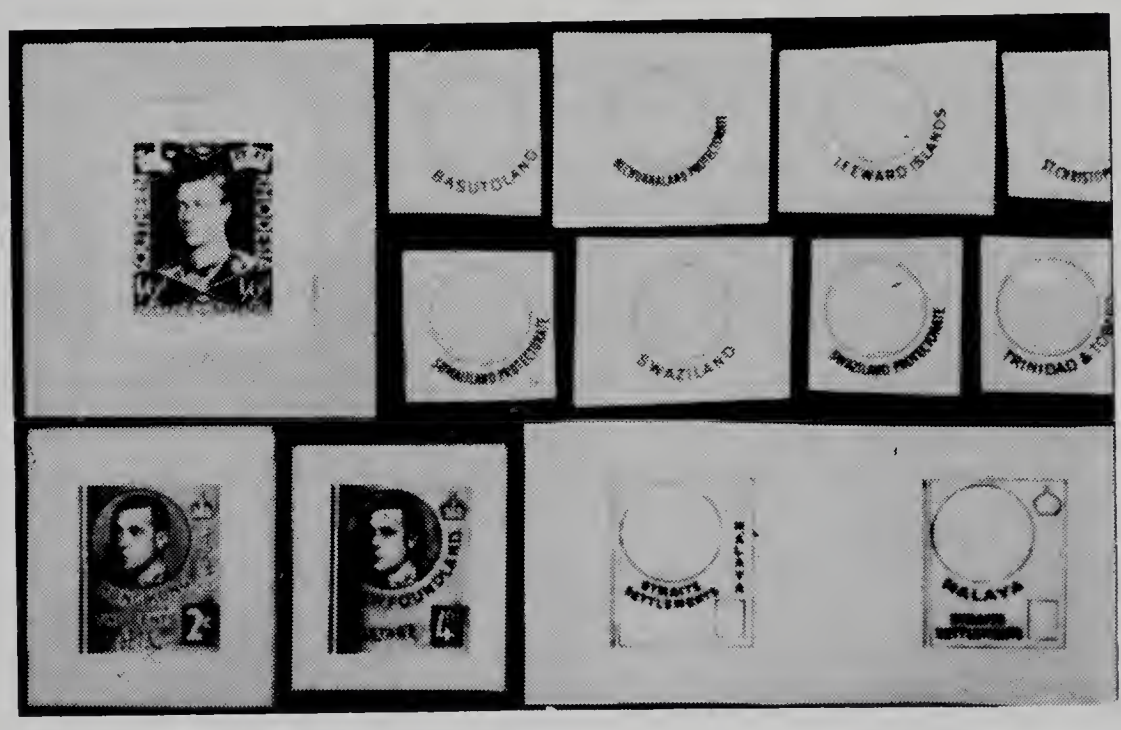


Fig. 2.

A standard design of the Edward VIII motif was prepared for the Crown printers by Thomas De La Rue, and the essay for Newfoundland was also done by De La Rue. A shadow box mounted copy of the essay with the manuscript "Appvd. for Newfoundland issue, 25/9/36" exists, as do photographic copies for this and other Colonies (Fig. 2). On abdication of King Edward VIII, all sketches, essays and proofs were recalled by the Crown Agents and retained by them. The only replicas remaining are the photo sketches, and thus



Fig. 3.

any color print or other identifier are unknown. The only use of this essay was to prepare the one farthing stamp of GRENADA, presumably by Harrisons & Sons Ltd.

A telegram to the Secretary of State for Dominion Affairs on 24 September 1936 ordered the following quantities of stamps (excluding those for sale in the United Kingdom) of the special anniversary commemorative set (1937 Coronation Issue) to be sold on 14 May 1937:—(1) Two Cent—1,500,000 (2) Four-cent—2,000,000 (3) Five-cent—1,250,000. After the abdication of Edward VIII the blank die for the George VI stamps was prepared by De La Rue and furnished to Bradbury Wilkinson & Co. for preparation of some of the stamps. The order was split among the several security printers in order to expedite the work. What came to Newfoundland bore the faces of George VI and the Queen Mother. Examples of these exist punched SPECIMEN, and that the Newfoundland values were printed by Bradbury Wilkinson, is attested to by the horseshoe shape of the SPECIMEN (Fig. 3).

On September 25th the Dominions' Office indicated that while a special issue of three values had been prepared for the Coronation, the Colonial Governments were free to revert to their own designs if they did not care to follow the design of the Coronation values. Newfoundland was advised that any variation in design from that already approved must first be submitted for H.M. approval. The Commission was requested to advise whether or not the design approved for the Coronation values would be adopted by them for the additional values. Also it was indicated that Downing Street assumed the Crown Agents would handle the details of obtaining the remaining values. Remember that at this time Newfoundland was under a Commission form of government and was not an independent body.

The Newfoundland Department of Posts and Telegraphs dispatched a long memo to the Commissioner for Finance on 13 October 1936, which will be briefed here. Unfortunately, one page of the document is missing but the important details are all available.

The letter first discussed the particulars of the present issue of stamps, viz:—

Value	*Design*	*Purpose*
1-cent	Codfish	Inland Printed Papers
2-cent	Late King George V	Local Letters
3-cent	Queen Mary	Cheques
4-cent	Prince of Wales	Inland Letters (Outports)
5-cent	Caribou	Letters, British Empire & U.S.A.
7-cent	Dutchess of York	Letters, Foreign countries
8-cent	Corner Brook	Inland Parcels (5 lbs)
10-cent	Salmon	Inland Registered Letters
14-cent	Dog	Canadian & U.S.A. Parcels, Per Pound
15-cent	Seal	Registered Letters, British Empire & U.S.A.
20-cent	Cape Race	Heavy Parcels
24-cent	Bell Island	British Parcels
25-cent	Sealing Fleet	Heavy Parcels

"The 2,3, 4 and 7 cent stamps are portrait issues and the remainder pictorial or industrial issues. It has been decided already that the present 2, 4 and 5 cent stamps are to be

replaced by a Coronation issue. The question is whether or not the other denominations should be replaced.''

The letter went on with a description of the essay shown in Fig. 2, and suggested that Downing Street would like the balance of the issue to be like the three values already ordered. G.D. Frazer, Secretary, Department of Posts and Telegraph, the author of the letter, was loathe to state the reaction of the Newfoundland public to any attempt to abandon the ''Industrial'' stamps. His associates from Newfoundland and the local newspapers already had given adverse comment on any attempt to accept a common design with the rest of the Empire. He offered three courses for Newfoundland: (1) restrict the Coronation issue to the three values already selected; (2) have a complete new issue using the design of the Coronation issue as purchased; and (3) combine the three values purchased with a new issue of the ''Industrial'' stamps bearing a vignette of the King's head. He recommended number (3), stating various advantages (here the page is missing).

To continue, he suggested that the 30-cent value be replaced by a 48-cent value as the former use of the 30-cent had been voided. It is obvious from the results later seen that he recommended redesign of the 3-cent and 7-cent, as the 2-cent, 4-cent and 5-cent stamps (Standard Coronation type) had removed the portrait designs from the issue. Two questions remained to be considered: (1) the omission of the word ''Postage'' from the stamps as had been done on the three values; and (2) whether the order should be placed through the Crown agents. His recommendation was against each question. He pointed out that the Crown Agents exercised supervisory controls for a fee and that the present arrangement through the local representative of John Dickenson (D.R. Thistle, printer) and then to Perkins Bacon and Co. had been eminently successful in the past and had resulted in reduced costs to the Government. It was also pointed out that John Dickinson presently had one and three-quarters tons of Newfoundland watermarked paper on hand for the production of postage stamps.

On October 20th, Mr. E.N.R. Trentham, Commissioner for Finance (Newfoundland), sent to the Secretary of the Commission his recommendation that the Frazer ideas should be followed; i.e. (1) the new issue of stamps should consist of the 2, 4 and 5-cent stamps already approved; (2) the existing designs of the Industrial Issue be combined with a vignette of the King's Head; (3) as the present 1-cent stamp design was unpopular, it should be redesigned; (4) the stamps should be purchased direct from John Dickenson; and (5) Customs and Inland Revenue stamps will be separately referred to the Commission.

And so the stage was set to order the next issue of stamps from Perkins Bacon and Company. Of interest to us now are the vignette of the King's head and the design of the three-cent stamp, which, with the one-cent, would have to be designed from scratch. All of the above comments and letters were based on the assumption that Edward would remain King. When the final designs were made, George VI had taken over. Newfoundland never issued any stamps commemorating Edward VIII.

PERKINS BACON DESIGNS THE DIES

THE first die to be designed was the one containing the vignette for the effigy of the King. Three progress proofs in blue are shown (Fig. 4, Fig. 5, and Fig. 6). The basic difference among them is the amount and degree of shading around the head. The final completed die is known as Die #1214 and is the lowest numbered die in the Long Coronation series (Fig. 7). From the location of the cross marks on the next to last die (Fig. 6) it can be seen that the roller would be engaged from top to bottom or in reverse rather than from side to side. These cross marks are indicators to the siderographer so that he may start his roller in the proper place on the die or plate.



Fig. 4.



Fig. 5.



Fig. 6



Fig. 7

An interesting recent development indicates that there were seven proofs in the group retained by the engraver. The description of Lot 218 in the Phillips Auction held on 21 April 1983, states that each is dated in pencil. The photos in the catalogue show a late date of 23/4/37 on a black proof with die number and cross marks, and one early blue proof dated 8/2/37 with the pencilled notation "first proof pulled from original Die for touching up." There was evidently difficulty with this die from the beginning. With this die completed, the base dies could now be enhanced.

Before we study the three-cent die, we will list the die numbers for the entire completed set:—

Value	*Die #*	*Design*
Blank	1214	New King's head vignette
1-cent	None	New codfish motif
7-cent	None	Caribou from the old 5-cent value
14-cent	None	Newfoundland dog from the old 14-cent value
10-cent	1218	Salmon from the old 10-cent value
20-cent	1219	Cape Race from the old 20-cent value
3-cent	1220	Map of Newfoundland, new design
8-cent	1221	Corner Brook from the old 8-cent value
15-cent	1222	Seal from the old 15-cent value
25-cent	1223	Sealing Fleet from the old 25-cent value
48-cent	1224	Fishing flotilla from the old 30-cent value
24-cent	1225	Bell Island from the old 24-cent value

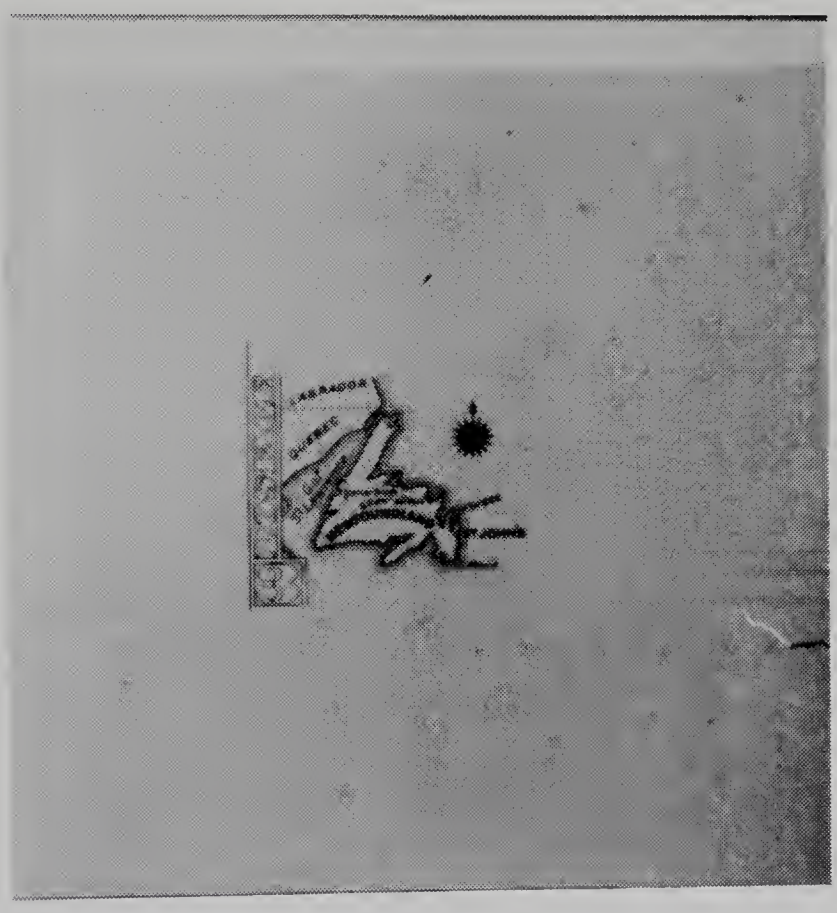


Fig. 8.

It is obvious that the die numbers for the 1, 7 and 14-cent values could be any one of the three missing numbers. The numbers usually were allotted in the order in which the dies were completed and approved. Date marks on progress proofs of the 1-cent indicate work on them was done in early February 1937, while dates on the 3-cent show late March. The three-



Fig. 9.

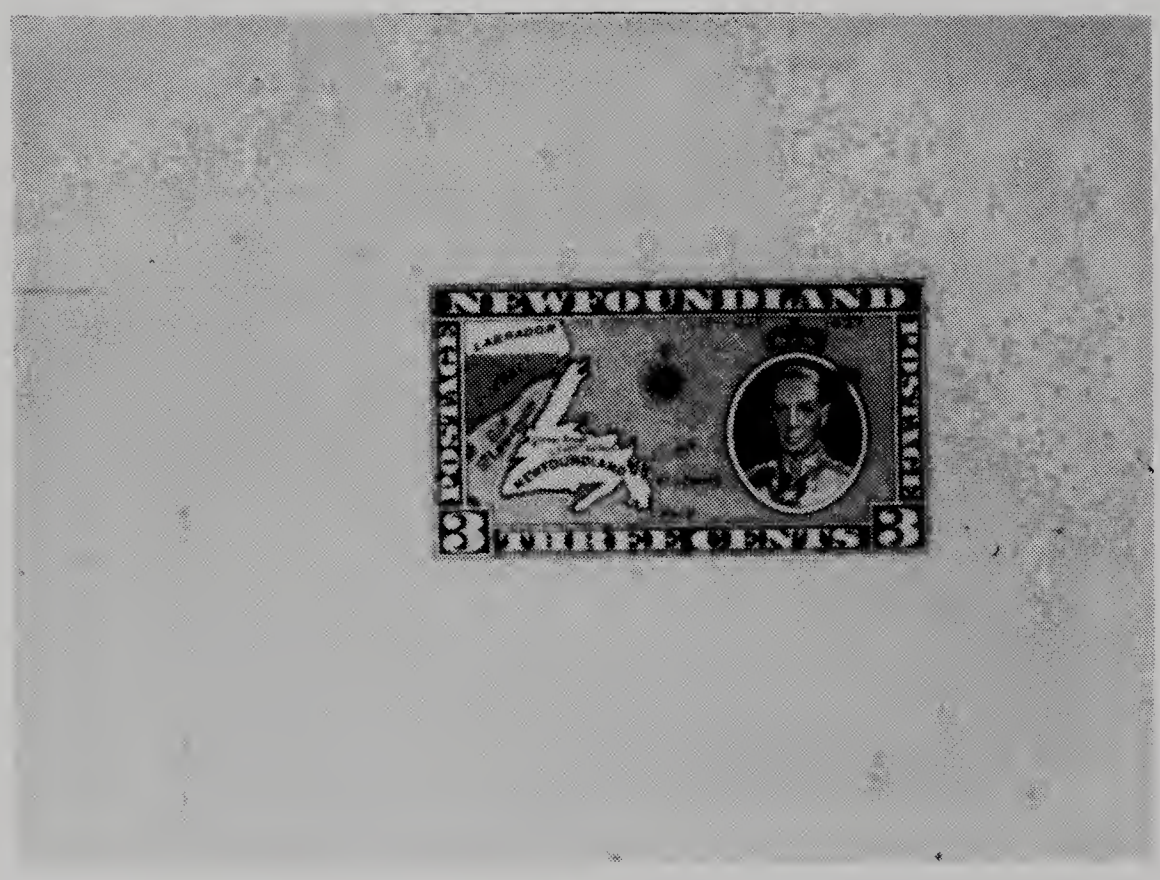


Fig. 10.

cent, therefore, was near the end of the line. If the King's vignette was not completed until April, it would be difficult to meet a date of 12 May 1937.

The engraver started off with a soft iron die block of 10.8 by 7.0 cm. The first progress proof contained only the left vertical border with the inscription *POSTAGE* and *3,* the outline *map of Newfoundland* (with certain towns), a portion of *Labrador* and the *compass rose* above the map. It is important to note the construction lines for the top and bottom of the frame which extend way beyond the design area (Fig. 8). The next improvement was the addition of the *King's vignette* from a roller made from Die 1412. This appears clear and not too sharp (Fig. 9). Thereafter the design was completed (border and shading). In the proof



Fig. 10A.



Fig. 11.

dated *25.3.37* the entire design is dark and the compass rose quite heavy. Note also the vertical construction line through the center of the King's vignette (Fig. 10). After this was finished the entire design was progressively lightened, probably by burnishing (Fig. 10A), the marker crosses at left and right added, and then the die number 1220 (in reverse) at top left was punched in (Fig. 11). On the black impression the construction lines are still visible (Fig. 11A). It should be noted that an unnumbered die exists upon which are engraved the three types of NEWFOUNDLAND used on the various stamps (Fig. 12).

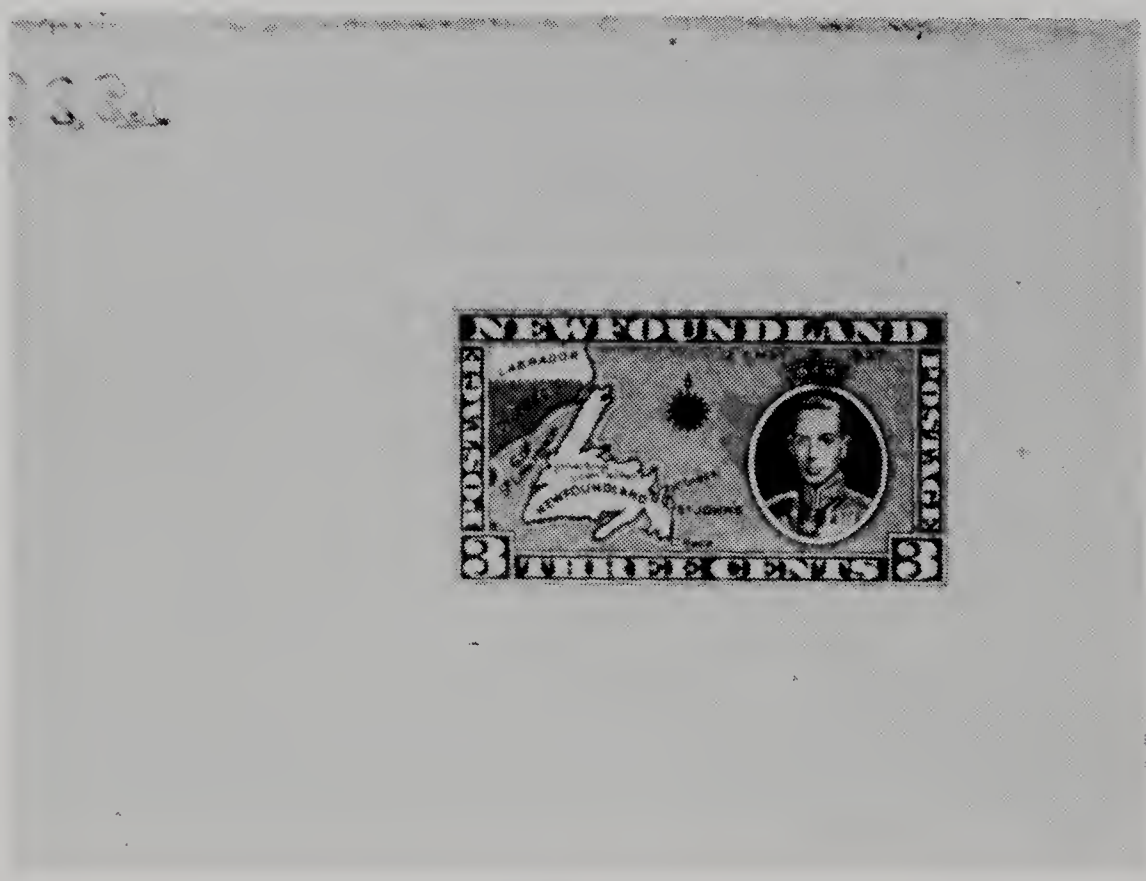


Fig. 11A.

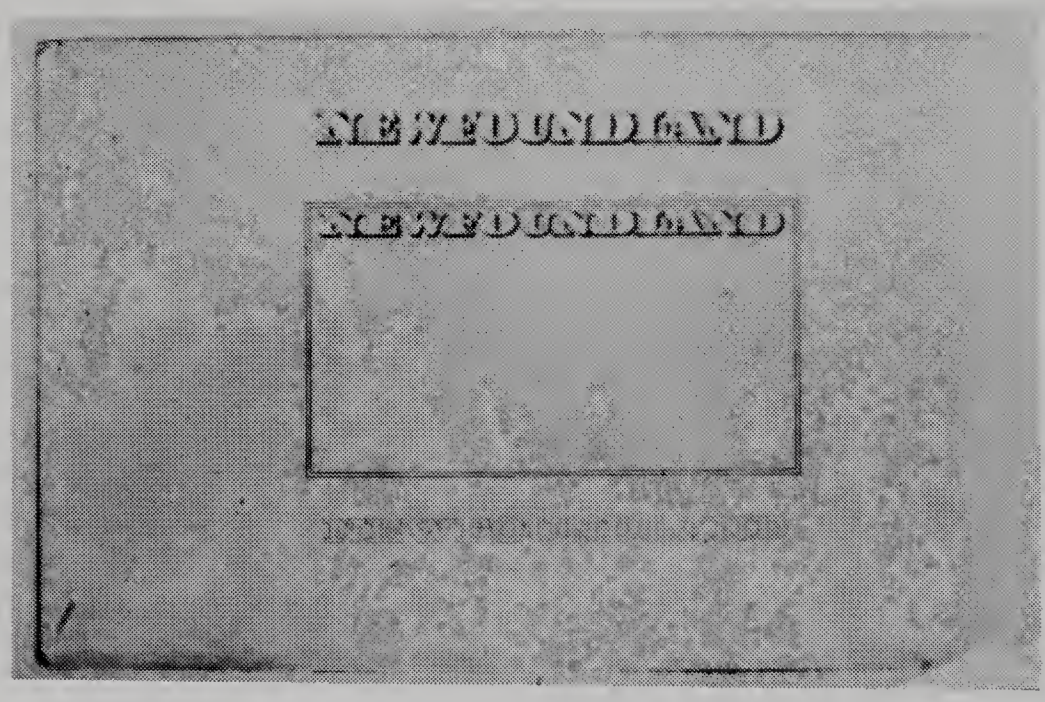


Fig. 12.

Now it was time for the plate and one was prepared with 100 replicas of the die impressed in it by rocking the roller into the soft iron. Subsequently it was hardened to take the wear of printing. It would seem, however, that this time the process was not done too well and the plate would wear with use.

A number of stamps were run off, how many we shall see later, and were perforated 14 comb (Fig. 13) and 14 line (Fig. 14). The comb perforated varieties appear to be less fuzzy and therefore are presumed to have been printed first. The usage of this stamp was defined as being "Cheques," which would not seem to call for a very big printing. Remember that 1,250,000 to 2,000,000 each of the 2 to 5-cent Coronation stamps had been ordered; it is assumed that probably only 1,000,000 stamps or 10,000 pulls of the 3-cent plate would be needed to satisfy the order.



Fig. 13.



Fig. 14.

THE MODERN DISCOVERIES

In June 1976, I had the opportunity of seeing and handling a large number of proof sheets of the stamps printed by Perkins Bacon from 1932 onward. I still have negatives of some of the important sheets and copious notes on those that were not photographed. These proof sheets obviously came from the retained files of the printer and were in color of issue and in black on various types of paper. They must have been the remnants of the "Record Sheets" kept by the printer as indicators of color used, number of "pulls" from the plate, and state of the plate. They evidently survived the bombing and destruction of Perkins Bacon in May 1940, and were not detected by the scrounging dustbin raiders that provided many of the present die proofs in collectors' hands.

There were black on white paper "British Quality Parchment" plate proofs of all values of the 1932 Issue (including the 1-cent booklet pane, but omitting the 3-cent Queen), and the 1931 airmail set and the *1937 Long Coronation set* in black on white .004 proof paper (all except the 1-cent Codfish and the Die II, 3-cent). Photographs of the complete sheets exist.

Another group appeared somewhat later and again were examined and assorted photographs taken. This group came on various types of "press room" papers, probably left over from previous runs of security documents. The papers included (1) .0035" machine wove, red herringbone checkbook paper or "book end" paper, printed on the obverse or clear side; (2) as (1) except color green; (3) as (1) except color blue; (4) as (1) except dark green; (5) as (1) except color light blue; (6) parchment .0045"; and (7) stamp paper, watermarked Newfoundland Coat Of Arms. This group was notable for the fact that pencilled remarks were found, usually on the bottom margin, indicating the number of "pulls" and the date or the order number of the lot. For instance, in color of issue:—

(a) 1-cent codfish, 1932, plate #5, paper (1), "Order No. D.B. 291 (10,710) 15/2/39 ASC," "Total Pulls 42,670."

(b) 2-cent King George V, 1932, plate #4,(U.L.), paper (2), "last impression after 10,000 pulls 25/1/38."

(c) 2-cent King George VI, 1938, no plate –, paper (3), "last impression after 11,000 pulls, Total Pulls 23,000 24/10/38," "10,000 printed 21/1/39 Total now 33,000."

(d) 3-cent Queen Mother, 1938, no plate #, paper (4), "last pull after 8,000 impressions 21/4/38."

(e) 4-cent Princess, 1938, no plate #, "Last impression after 5500 pulls, Total pulls 29,500."

(f) 5-cent Caribou, 1932, plate #4 (in M/S), Die II, paper (6), color deep purple, left border has engraved scroll work "filler," "Sept. 23rd 1938."

(g) 5-cent Caribou, 1932, plate #4, paper #(5), color pale violet, "last impression 5500 pulls 15/11/38."

In addition, there were sheets of errors such as part-perforated stamps, stamps printed on gum side of pregummed sheet, erratic perforations, diagonal perforations, etc. The last of this group contained the following values of the *Long Coronation* in color of issue on .004 proof paper:

1-cent Codfish, grey
7-cent Caribou, blue
8-cent Corner Brook, red
10-cent Salmon, black brown
14-cent Dog, black
15-cent Seal, magenta
20-cent Light House, green
24-cent Bell Isle, blue
25-cent Sealing, grey
48-cent Fishing, purple
(Note the absence of the 3-cent value of either die).

The final lot that I was able to see contained more sheets with remarks from the 1932 series, three sheets of the 1-cent *Long Coronation,* some from the 1938 issue with notes, and a few from the 1941 set. In addition, there was a complete set of the 1932 and the 1937 (Long Coronation) issues on soft, wove, unwatermarked paper in black. My notes, unfortunately, are not detailed; however, I presume that the 3-cent was *not* present in any die form. The bottom margin notes on color of issue sheets are similar to those already stated and in some cases indicate the end of the printing of that plate. It should be seen that the practice of making notes existed through the 1938 issue.

Herewith we again list the bottom markings on the color of issue prints:

(h) 1-cent Codfish, 1937 paper # (3), imperf., "last impression after 16,500 pulls."

(i) 1-cent Codfish, 1937, paper # (3), imperf., "2nd printing 5,700" (Estimated 22,200 pulls total).

(j) 1-cent Codfish, 1937, paper # (3), imperf., "2,000 18/5/37." (The stamp was presumed issued 12 May 1937—a last fling?)

(k) 5-cent Caribou, 1932, plate "S," paper (7), color deep violet, "Plate Ptrs 7 MAR 1939," "Hand Plate 6800 Order No. 1B291 asc."

(l) 5-cent Caribou, 1932, plate #3, color light violet, left border has engraved scroll work filler, "Last impression after 11,500 pieces (pulls) 2/5/38."

(m) 5-cent Caribou, 1932, plate #5, color light violet, "8,000 12/1/40 asc."

(n) 2-cent King George VI, 1938, no plate #, "Total pulls 54,500 16/10/39 21,500 asc."

(o) 3-cent Queen Mother, 1938, no plate #, "last pull 5640 28/7/38 Total pulls 13,640."

(p) 3-cent Queen Mother, 1938, no plate #, "last pull after 3500 10/10/38 Total pulls 17,140."

(q) 3-cent Queen Mother, 1938, no plate #, "No 547 2/11/39 10,500" (Estimated total pulls now 27,640).

(r) 4-cent Princess, 1938, color trial dark blue, paper—plain soft, no plate #, two sheets.

(s) 4-cent Princess, 1938, color of issue, paper—plain hard, no plate #, "29,500 Last Pull 2/2/39 (10,710) asc. Total Pulls 40,210, Total Pulls 2/9/39 50,300."

(t) 4-cent Princess, 1938, color trial dark blue, paper—plain soft, plate #2, left border has engraved scroll work filler, "date 5/10/39."

(u) 4-cent Princess, 1938, plate #2, "29/12/39 14,000 asc."

(v) 1-cent Codfish, 1932, plate #5, left border has engraved scroll work filler, paper #(3), "re-entered."

(w) 1-cent Codfish, 1932, plate #5, paper # (3), "Last pull after 10,250 11/4/38."

(x) 1-cent Codfish, 1932, plate # 5, paper # (1), "Finish of Order No. T6072 (10,710) 7/2/39 asa," "Total pulls 31,960."

(y) 48-cent Fishing, 1937, no plate #, paper # (7), perforated, "A. J. Hubbard 19/7/40."

These notes are of interest for several reasons:

FIRST. They demonstrate that there was no set rule for making a "pull" at any given number of impressions. The "last pull" reference would then seem to apply to an "end of run" situation which could be the end of the order or the end of the work for the day. The reference sheet was printed on printing room scrap and filed away.

SECOND. It is apparent that some plates could be expected to last for over 50,000 impressions or 5,000,000 stamps if properly prepared.

THIRD. It is also seen that the Long Coronation issue was not considered for long usage. The re-engraved 2, 3 and 4-cent stamps were printed in 1938 and in sizeable quantities. Strangely, there is the omission of the 7-cent Queen Mary which was said to have been issued in 1938. Even the disliked 1-cent 1932 and the 5-cent Caribou came back to life. The new 48-cent value is indicated by one sheet endorsed to Mr. A.J. Hubbard, who was president of the firm in 1940. It was presumed issued in 1937.

FOURTH. The printings of the 1-cent Long Coronation seem to indicate that several printings were necessary and the last one was done after the stamp was supposedly issued. Probably 2,420,000 stamps were printed in all.

FIFTH. Finally, at least some indication of the total number of each value has appeared and verification of the dates of appearance and use can be approximated.

MORE DISCOVERIES—THE PROBLEM SOLVED

In May, June, and July 1982, auctions were held by Sissons and LCD in Toronto. The holdings appear to be of the same origin and this is a plausible assumption as the two companies are related. In each of the three appeared one lot which contained a full sheet of the 3 cent-Long Coronation in color of issue:

(ba) Sissons, May 1982, Lot 38, "1937 3 cent Coronation, 3 cent plate proof sheet of 100, in color of issue, (on unwatermarked paper .005" thick) some pencil notations on sheet incl. '1st Plate,' sheet shows full engine turning at left, faults in few, most F-VF. SCOTT #234."

(bb) LCD, June 1982, Lot 150, "3 cent Coronation plate proof sheet of 100, in color of issue, (on unwatermarked paper .005" thick), some pencil notations on sheet, including in LR corner '2nd Plate,' Left Border has engraved scroll work (engine turning) 'filler'. SCOTT # 234a."

(bc) LCD, July 1982, Lot 97, "3 cent Coronation plate proof sheet of 100, in color of issue, (on unwatermarked paper .005" thick) some pencil notations on sheet incl. '1st Plate after 2000 pulls,' showing worn lathework at left, almost all F-VF. SCOTT # 234p5."

N.B.—Descriptions (ba) and (bc) have been furnished to me as from the Catalogue, which I have not located. I have never seen the full sheets described here. What were the other pencil notations?

Possibly some explanation is needed concerning the "engraved scroll work filler" in the left border. Stamp printing plates came in many sizes depending on the number of stamps to a plate and the size of the stamp. A printing press had only one size platen against which to print. The stamp plate was accommodated to the press by means of a *chase,* which was of fixed size but could contain various size plates, which were locked into it under pressure from a *quoin* (an expandable parallelogram which locked tight). If the amount of expansion was too little, "filler" in the form of cut-down printing plates (usually from lathe work used on bonds) was inserted between the *quoin* and the plate, so that the *quoin* could be expanded by its *key* and lock the plate into the *chase.* This is why lathe work will appear on one side of a printed stamp plate, and is usually trimmed off as it exists beyond the border of the finished stamp sheet and the perforations.

One more item must be included now to complete the data. This is Die #1226 (Fig. 15). I had believed that only one impression of this die existed until the Phillips catalogue of their 21 April 1983 sale arrived. Lot 219 listed a group of twelve die proofs in black "including 3 cents, Dies I and II," "all but 1c, 7c and 14c with reversed Die Numbers." So there are now two available. The die block is unusually small, being 7.9 x 5.7 cm. (the normal is approx. 9.5 x 6.0 to 11.0 x 6.0). The proof is in black on the usual .004" wove proofing paper. The numeral "6" is erratically placed next to the "122," as compared to the neatness of the other dies. There are no construction lines apparent on the surface of the die. The oval edge of the shading lines around the King's vignette is rough and uneven, and the horizontal shading lines are not as sharp and clear as on Die 1220.

Recently I have been offered blocks of four from Items (ba) and (bb) and this is where I made my mistake. These blocks had the filler at the left side of the printing and thus were from the left two columns. I do not know if they were from the same vertical location. The color was slightly different, those from "Plate 1" being less orangy and more brownish than those from "Plate 2." What led me astray was the fact that the filler was exactly the same distance from the edge of the stamp to the edge of the filler on each plate. This and the belief that a too "runny" ink had been used led me to the erroneous conclusion that they were the sme plate. Otherwise how could this distance be so identical? At that time too, I was unaware of the lots in LCD and Sissons sales of July and May, and the June group escaped me. I was challenged on my statement and rightfully so; the result was this lengthy epistle which I intended to write one day.



Fig. 15.



Fig. 16.

I did not purchase the high priced items with the filler (pretty but meaningless) and instead now have two simple blocks from the right hand corner of Plate 1 (Fig. 16) and Plate 2 (Fig. 17). These illustrate the significant design and color differences. What is the difference between them? There are three, difficult to determine without magnification, but they are there: (1) The ridge of the King's nose is no longer almost clear, it has a majestic row of engraved dots running down the appendage; (2) The background of the area surrounding the King's head is no longer composed of clear sharp horizontal lines; they are fuzzy; (3) The crown at the top of the vignette is no longer clear and precise; it, too, is fuzzy. Have I been repeating myself—yes, the impressions are from Die II.

How was this made? That too had me confused for a while. It probably happened like this: The original die roller for Die I was rolled into the new smaller die block, however this time with more pressure than had been used on the plate. Die 1214 (the King's vignette) was then rerolled into the stamp impression in the new die block, creating the fuzzy appearance. Remember, there are no construction lines on Die II. The new plate was then made from a



Fig. 17.



Fig. 18.

new roller made from Die II. This could have been the method used as it would have been too costly to completely re-engrave the design from bottom up and have it identical with the first die. I feel that the new die was a deeper penetration of the old roller because the four border lines surrounding the stamps on Plate 2 are much more dominant than those on Plate 1. A deeper rolling (more pressure) would cause this, as the lines would widen out as the edge entered deeper into the iron. How were the left plate edges made to such close tolerances? 1937 was in the age of precision tooling (tolerances of up to .0001" were possible then and now) and modern methods of rocking in the rollers would make possible the setting of exact distances from the edge of the plate to the first impression. How stupid I had been.

To complete the record, prior to the advent of the proof sheets detailed above, other record sheets on watermarked paper .003" thick have been available. These sheets were in a color identical with the stamps and were from the stamps designated as Die II (Fig. 18).* The stamps from Die I and Die II are found perforated both line and comb 14. They exist with and without watermark on the same sheet and also variously imperforate between.

Some have made the assumption that Plate 1 was abandoned after 2,000 pulls (200,000 stamps). This could be true; however there is no proof that this was done; the plate might have been continued in use, even if in poor condition, until Plate 2 was finished.

It is my understanding that most of these sheets are now in the hands of Mr. Bileski of Winnipeg. I saw them prior to his acquisition; perhaps by now he has additional ones. It would be nice if he were to make an accurate list of the sheets and the information written on them, that are not listed here. I have no quarrel with the belief that the stamps were not issued until August 1937. The work at Perkins Bacon evidently continued on until at least 18 May 1937 (1-cent sheet, item *j*) and work on the dies is recorded in March 1937. I believe a study of contemporary newspapers in St. John's, Newfoundland would indicate a first day of issue. Someone who has access to the microfilm files of the papers could perform this task. The essays for the next (Royal Family) group of four stamps were being developed in January 1938, so these could well have been issued on 12 May 1938, one year later than is accredited to the Long Coronation issue.

• See Phillips 21 April Auction, Lots 228 & 229 "imperforate marginal pair Die II".

From Volume 10, Number 2, Whole Number 38—April 1953:

U.S. Stamp Fakes From Proofs

By CLARENCE W. BRAZER, D.Sc.

The most dangerous fakes of U.S. stamps issued prior to 1894 are made from proofs, printed from the same plates and in the same colors as the stamps. We use the word *fake,* rather than *counterfeit,* as fakes are printed from the same plates as the stamps and thus are identical in stamp design and nearly match the color, whereas a counterfeit generally varies in design and color.

Prior to the production of U.S. stamps by the Bureau of Engraving and Printing, it was the occasional custom of the U.S. Post Office Department to request the American Bank Note Co. and its predecessors, from 1869 to 1893, to furnish a sheet of proofs that were cut up and distributed free to the press and friends of the P.O.D. as examples of the new issues of stamps. These plate proofs were generally printed on India paper, sometimes still adhering to the original card backing, and enclosed in an envelope printed on the face. In some instances these envelopes were inscribed "Proof Specimens," and with those of the 1869 and 1870 issue a printed circular was enclosed describing the various denominations. India paper proofs of all the Official Department and Periodical stamp were also distributed in envelopes printed "India Proof Specimens."

Cardboard plate proofs of all issues prior to the date of distribution were also given away five times by the P.O.D. in 1879, 1885, 1890, January 1893 and May 1893, each set in a small envelope printed on the face. In *Philatelic Gossip,* March 10, 1951, Harry Weiss in his "Inside Straight," by courtesy of Stephen G. Rich, quotes from a small pamphlet "Damaged Stamps," advertisement of George A. Hunt, Woburn, Mass., July 1899, *"Cardboard proofs cut down to the thinness of ordinary paper, 25¢. Cardboard proofs cut down and perforated either 12 or 14, 35-cents."* This practice probably led to the general

(Continued on Page 94)



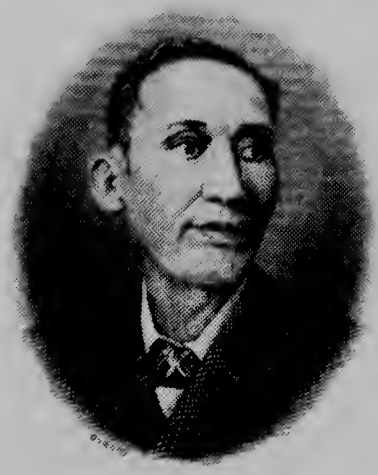
Joseph T. Poveromo, American Bank Note Co. Engraver

by DR. GLENN E. JACKSON

ONLY rarely does information about contemporary or near-contemporary bank note engravers and designers become available to hobbyists; the security printing firms tend to be secretive or at least non-communicative about their employees. One such, whose wife cooperated in our investigation, was Joseph T. Poveromo.

Born February 29, 1920 in Brooklyn, N.Y., he graduated from James Monroe High School in the Bronx at the age of 16. In 1941, he enlisted in the U.S. Army Air Force and attained the rank of first lieutenant, serving as a pilot of C-47 transport planes and gliders. After World War II, he joined American Bank Note as an apprentice picture engraver. In all, he worked at ABNCo. for 14 years, while attending the Art Students League in New York City at night to study painting and sculpture. Before his untimely death on February 20, 1964, he also worked for De La Rue.

Shown here are die proofs of his engravings of Haiti's airmails of 1953, Scott nos. C57-60. The 2.50g design is marked "1st bite Dec 1952." Also made available by Mrs. Poveromo is a vignette of one Apolinario Mabini, with the copyright A.B.N.Co. below the left coat lapel. This was utilized for a Philippines stamp of the 1952-60 series (Scott no. 591).



Vignette by Poveromo used for Philippine stamp.





Die proofs of Haitian stamps with pictorial portions (at least) done by Poveromo.

Beazell's United States Counterfeit Detector

by DR. GLENN E. JACKSON



The sheet of engravings from Beazell's Counterfeit Detector.

PUBLICATION of counterfeit detectors was a popular business in mid-19th century America. In *Journals* nos. 152, 53, 154, 156, and 157, we have seen how the Laban Heath detectors were constructed. Now by way of counterpoint, we shall consider a much smaller detector by "General" John F. Beazell.

This 16-page, 5¾ x 9 inch, paperbound pamphlet was published in 1868 in New York, although the verso of the title page notes that it was "entered according to the act of Congress, in the year 1867 . . . in the Clerk's Office in Western District of Pennsylvania."

The text, all of which is reproduced here, contains no "open sesame" to the detection of counterfeits but is simply a paean to the geometric lathe and the mechanically-engraved lines it produces. Readers must be cautioned that Beazell's terminology differs from that in common usage among collectors today. For instance, he calls the original die a matrix and the transfer roll the die.

The most distinctive part of the booklet is a tipped-in sheet of sample engravings done by the Continental Bank Note Co. for Beazell. Each is serial numbered in red at the top; the placement of the numerals varies in the copies seen from directly over the girls' heads to a position close to the upper left and right corners. Notable among the engravings is a Chalon head. In copperplate script which may not show up in the illustration is the statement "copyright secured for the United States."

Rather puzzling is the "Official Secret Key for the Detection of Counterfeit Greenbacks" that is printed on the verso of the title page. Nowhere in the text is there any reference to the cryptic "Letter A, Remainder 1", etc. Nor is there any reference to a "teacher" alluded to in the sentence, "The following key will be fully explained by the Teacher. As the Counterfeiters have this test already, it must not be relied upon." Perhaps this refers to some way of mathematically relating correct plate position letters and numbers.

The recommendations in the advertising section are also confusing. "How a Fortune can be made in a Short Time" seems to imply that Beazell franchised the rights to sell his Detector.

Text of the Counterfeit Detector

INTRODUCTORY.

BANK NOTE ENGRAVING, &c.

IT is not our purpose to present to the public a book of such magnitude as to prevent its perusal by men of business, but to condense, as much as possible, a few plain facts on the subject of Bank Note Engraving, and the mode by which counterfeits may be detected. We have been led by this, from the fact, that no work has been published devoted exclusively to the present paper currency. Those we have seen, treat of the Old State Banks, whose notes are obsolete, and much that is said in regard to them is inapplicable to the present Bank Paper.

When Bank Note or Paper Currency was first introduced as the circulating medium, no engravings were used: the notes were printed with only common type. Such were easily imitated, and rogues soon put into circulation notes so well executed, that they could not be distinguished from the genuine issues. Engravings were next added as barriers to counterfeiting; but these, too, were in a short time so well imitated, that even good judges of money were often deceived. This led Engravers to the practice of using private marks on the notes they printed for the different Banks; and Bankers, with a pen, marked their issues in such a manner that they might know them again.

Since the year 1816, numerous and important improvements have been introduced by Bank Note Engravers, and, at the present time, the amount of artistic skill employed, and the elaborate and costly machinery used, as well as the large capital invested, render it impossible for counterfeiters to produce notes equal in beauty of execution to the genuine.



Cover of Beazell's Counterfeit Detector.

THE USE OF DIES—THE GEOMETRIC LATHES, &c.

The greatest obstacle to counterfeiters is the use of *dies* and the Geometric Lathe, as well as the invention of transferring engravings by means of a powerful machine called the "Transfer Press"—but, perhaps, the greatest security to the paper currency of nearly the whole commercial world, is the work produced by the Geometric Lathe. This wonderful machine was first used by Murry, Fairman & Co., [sic] of Philadelphia, in 1816, and in view of the great beauty of the work, and the difficulty of imitation, its inventor, Mr. Asa Spencer, an "ingenious Yankee," repaired to England soon after, where it was also adopted by the Bankers, both of that country and Scotland.

The value of the Geometric Lathe for Bank Note Engraving does not consist simply in the beauty of its work, but from the fact, that it cannot be made to imitate any figure previously executed. It works out an original figure every time it is used, so that if a counterfeiter even had a lathe, he would be no better off than without it. The beauty and variety of lathe-work may be seen on all government paper, and is the test-work, from a five cent note to a five thousand dollar bond. It has been made the bulwark of defence to the present paper currency, the Medallion ruling, Perkin's plate and large lettering, formerly used on the State Bank Notes, being very properly discarded, as, after a long trial, it was found that the Geometric Lathe-work was the most difficult for counterfeiters to imitate.

There are many other obstacles to counterfeiters. They consist principally in the perfection of genuine work, and the power of producing, by means of *dies,* a number of plates of any given picture or ornamental portion of work needed on a Bank Note, each plate being an exact copy of the original, even to the smallest line or dot. Thus, when any of the Bank Note Engraving Companies produce a *portrait,* a die is made from the engraved portrait, and by means of this die, the plates with this portrait upon them can be multiplied by those who have the die, and by *no one else,* not even the engraver who executed the original portrait from which the die was made, because the smallest shade or dot about the features materially changes the expression of a face that might be perfect in all other respects.

HOW DIES ARE MADE, &c.

The Engraver selects a piece of the best cast steel, of the proper size, and having carefully annealed, or softened it, and smoothed its surface, proceeds to engrave upon it the intended device. When this is done, the steel is hardened, and is termed a *matrix.* A cylinder of soft steel is now prepared, and being properly polished and adjusted, is made to roll over the engraved surface of the matrix, under a heavy pressure, until it receives a perfect impression—*in relief*—of the work upon the matrix. The cylinder is then hardened, and is called a *Die,* and being made to roll over the polished surfaces of soft steel plates, transfers its impressions to them.

These plates are exact *fac-similes* of the original matrix, and are used in the process of printing Bank Notes.

Another difficulty is found by counterfeiters in imitating the shading of letters and portraits, which is done by the Ruling Engine, and consists of a succession of *perfectly parallel* lines, all equally deep in the plate, and taken altogether, produce a shade resembling one sweep of a painter's brush, and does not look as if made up of separate lines, which will be found to be the case when examined closely. The imitation of this work by counterfeiters is done with a graver, and the lines will be found to be uneven, some darker and some closer together than others, and this produces a *scratchy* appearance. The same Ruling Engine is often used to produce skies, or clouding on landscapes, or the back-ground of portraits seen on genuine bills. This being also imitated by the graver, will have a scratchy appearance, as before mentioned.

WHY GENUINE WORK EXCELS COUNTERFEITERS.

The large amount of capital required to perfect a Bank Note Engraving Establishment, the number of first class artists employed, and the use of elaborate machinery, render it impossible for counterfeiters to equal the work done by regular Bank Note Engravers.

The preparation of a plate for a genuine note is the work of at least ten first-class artists. In whatever branch the artist excels, he is employed. One may excel as a portrait engraver, another in lettering, &c., &c., whereas, one counterfeiter may be compelled to do all the work on his plate, and

UNITED STATES

Counterfeit Detector.

RULES FOR DETECTING COUNTERFEIT

"Greenbacks" & National Bank Notes,

MAKING THE

GEOMETRIC LATHE-WORK, RULING ENGINE-WORK,
AND KEY TO THE MYSTIC NUMBERS,

THE TEST ON ALL GOVERNMENT PAPER.

BY JOHN F. BEAZELL.

NEW YORK:
PRINTED BY CHARLES VOGT, 204 FULTON STREET.
1868.

Title page of Beazell's Counterfeit Detector.

The following Key will be fully explained by the Teacher. As the Counterfeiters have this test already, it must not be relied upon.

OFFICIAL

SECRET KEY,

FOR THE DETECTION OF

Counterfeit Greenbacks.

Letter **A**, *Remainder*,	-	-	**1**
" **B**, "	-	-	**2**
" **C**, "	-	-	**3**
" **D**, "	-	-	**0**

Entered according to the act of Congress, in the year 1867, by
JOHN F. BEAZELL,
In the Clerk's Office in Western District of Pennsylvania.

Verso of the title page with cryptic reference to a "Secret Key."

he would be a prodigy if he were a proficient in all the branches. This accounts for the difference in the several parts of a counterfeit. Sometimes the lettering will be well executed, while the vignette, or some other parts of the note, will be very defective.

The counterfeiter not having machinery for transferring dies, engraves directly on the plate he prints with. This gives his notes the appearance of having been printed with wood-cuts—rough and scratchy.

There is always a defect in the eyes of portraits on counterfeit notes, as well as want of natural expression in the countenance. For example, see the failure on counterfeit Greenback ones, tens and fifties, respectively, of Chase, Lincoln and Hamilton, and their general failure in the small human figures in the representations of the historic paintings on the counterfeits of the National Banks.

THE DESIGN OF THE U.S. TREASURY—SUCCESS OF COUNTERFEITERS.

It was the expectation of the Treasury Department, that the Government paper should excel all previous issues of Bank Notes in beauty of execution and suitable devices. For this purpose, the best artists in the world were employed, and no expense spared to attain this object. It was supposed, when the elegant Greenbacks were issued, that the counterfeiters' occupation was gone, but this proved to be a serious mistake, as counterfeits of several denominations soon made their appearance, so well executed, that they found their way into Banks; and at this time "all sorts and sizes" are afloat, from the diminutive three-center to the thousand dollar Treasury bond, and counterfeits of various denominations on several hundred National Banks are scattered broadcast, so well executed as to deceive all who have not the government tests.

As the country is now deluged with counterfeits, it is absolutely dangerous for those not having the government tests to receive paper money. Every man of business, and especially young men, should give the matter of counterfeit detection their careful attention. The faculty of judging money heretofore has been acquired by a frequent examination of perfect work. Our system is acquired in five minutes, enabling the person instructed to detect a counterfeit instantaneously without the aid of a magnifying glass.

Bankers and others who daily handle large sums of money, have an advantage over those who do not—yet, with all their experience, they are imposed upon with counterfeits. Their only safety is in our system of instantaneous counterfeit detection, embracing the five Government tests.

The student should take well printed notes and examine them carefully with a microscope, looking at them intently every day, and in a short time a test will be formed in his mind of what perfect work should be, and the moment he sees that which is imperfect, it will arrest his attention. He can then compare the counterfeit with the genuine test work in this book, and soon settle the question as to its genuineness.

We will again repeat this fact, that the greatest security against counterfeiters is the machine-work on genuine notes. This the counterfeiter attempts to imitate by hand. The most remarkable is the beautiful work of the Geometric Lathe. This *net-work* of curvilineal lines is found encircling the denominational figures in various forms, as perfect as nature. The perfection of this work is the chief test on all genuine notes. *There is no lathe-work* on a counterfeit—it is only an imitation, executed by hand with the *graver.*

At least four kinds of engravings are used in perfecting a bank note plate, viz: *Geometric Lathe,* Parallel Ruling, Vignettes and Portraits.

The devices which beautify the notes of foreign countries, are all executed by machines executed by Americans, and for fifty years our countrymen have owned and managed the largest Bank Note Engraving Establishment in London.

The exquisite lace work which will be found surrounding the denominational figures on genuine notes, is the work of this remarkable piece of mechanism previously mentioned—the *Geometric Lathe*—and its varied and beautiful patterns will be found on all Government notes, and is one of their principal tests of genuineness. The machinery used by Engraving Companies, is beyond the reach of counterfeiters in price, costing from $250,000 to $300,000, and its magnitude would prevent its concealment.

The numerous circles, ovals, ellipses, borders, backs, &c., of genuine notes, are all composed of a beautiful net-work of delicate white lines crossing each other at certain angles, producing an endless

variety of *Geometric* figures. This fine white line is the gem which beautifies this description of engraving, and cannot be found successfully imitated on any counterfeit. Sometimes this geometric lathe line is black, being the original production of the Lathe—but by an elaborate process, it is converted into the white line, on a black or green ground. The white line, however, has been adopted in preference to the black.

The ink used in printing genuine notes is of a very superior and costly quality, manufactured by a secret process, expressly for this purpose. Counterfeiters, therefore, are obliged to use inferior ink, both red, black or blue, which, when examined closely, will be found to present a dim, gray, muddy appearance, whilst the genuine has a jet black, bright red, or deep blue, glossy surface, giving the note a beautiful metallic lustre.

The eyes are an important point—the principal characteristic in the genuine being, that the *pupil is distinctly visible,* the white of the eye showing clearly, whilst in the counterfeit they are hollow and unnatural, the white seeming to mix with the pupil, and the pupil resembling dots of ink.

The nose, mouth and chin, on figures of genuine notes, are well formed, natural and expressive; the lips slightly pouting, and the chin prominent. The contour of the neck is displayed by the most delicate shadowing, and its proportions harmonizing perfectly with the rest of the figure. The arms have a graceful curve, the flesh represented by delicate dots and fine lines, so exquisitely blended, as to convey an idea of plumpness. The hands and feet are also delicate and beautifully formed, the *fingers and toes clearly and accurately defined.*

The counterfeiter's attempt at lathe-work is easily detected, when compared with genuine, represented in this work. It has a *blurred, flat, scratched appearance,* where the lines intersect each other. *Counterfeits are entirely destitute of those fine white curved lines which stand out* from the dies on a genuine note, like delicate white wires over an oval bird cage.

In conclusion, we would suggest to all the great importance of *scrutinizing closely every note offered,* and also a *frequent examination with the microscope* of the beautiful *genuine Lathe-work, and Ruling Engine work,* represented on the elegant plate in front of our book. This will *impress indelibly* upon your mind what *genuine test-work is—so, when a counterfeit is presented, you can detect it instantaneously.*

Recommendations from Users of the Counterfeit Detector

Certificates from Bankers and Business Men.

Office of LOCKWOOD & CO.,
Bankers,
NEW YORK, 28TH SEPT., 1868.

Genl. J. W. Beazell:

Dear Sir:—We have examined your method for detecting counterfeits on the issues of the United States Treasury, and consider it of very great value to all parties handling bonds or currency.

Yours, &c.,
LOCKWOOD & CO.,
Bankers.

WATERTOWN, N. Y., 1868

Genl. J. W. Beazell:

Dear Sir:—Having thoroughly examined your copyright for the detection of Counterfeit money, I take great pleasure in recommending it to Bankers and business men as invaluable, and the only true method.

Yours, very truly,
G. F. PADDOCK,
Cashier 2d National Bank

NATIONAL BANK OF FAYETTE COUNTY,
Uniontown, Pa., Oct. 1st, 1867.

I am acquainted with the mode of detecting counterfeit money, copyrighted by J. F. Beazell, and have no doubt of its great value, when thoroughly understood. *In fact, it is the only correct method.*

Signed,

JNO. K. EWING, *President*

We fully concur in the above recommendation.

N. HOLMES & SONS, *Bankers.*

PITTSBURGH, Oct. 20, 1867.

MECHANICS SAVINGS BANK,
Pittsburgh, Sept. 20th, 1867.

I am acquainted with Mr. Beazell's mode of detecting counterfeit money, and until I learned that system, had little confidence in my judgment. I take pleasure in recommending it to the business men of this city. *His rules are infallible.*

GEO. D. TINDLE, *Treasurer.*

FIRST NATIONAL BANK OF FRANKLIN, PA.
December 5th, 1867.

I have examined Beazell's system of counterfeit detecting, represented by Mr. Shannon, of Pittsburgh, and endorse it fully, as the only true method of detecting counterfeits. His tests are infallible, and no one understanding them can be imposed on with counterfeits. Would recommend it to the consideration of all business men. Have adopted the system in our bank.

R. L. COCHRAN, *Cashier.*

I have examined Beazell's system for counterfeit detection, and heartily concur in the recommendations our Bankers have given it.

A. M'DOWELL, JR., *Editor, Venango Citizen.*

FRANKLIN, PA.

MERCHANTS NATIONAL BANK,
Meadville, Pa., Dec. 13th, 1867.

I have examined carefully, Beazell's great system for detecting counterfeit money, and take pleasure in recommending it as invaluable to all persons handling money, and worthy their patronage.

CHAS. E. McFARLAND, *Cashier.*

FIRST NATIONAL BANK,
Titusville, Dec. 27th, 1867.

Have examined Beazell's splendid system for detecting counterfeit Gréenbacks and National Currency, and pronounce it the only true system, and worthy universal patronage.

C. C. DUFFIELD, *Cashier.*

FIRST NATIONAL BANK,
Conneautville, Pa., Dec. 24th, 1867.

I have examined Beazell's system of detecting counterfeit money instantaneously, and can recommend it as the only perfect mode of detecting counterfeit legal tender notes and National Currency.

D.D. WILLIAMS, *Cashier.*

J. R. DICK & CO., BANKERS,
Meadville, Pa., Dec. 11th, 1867.

We have examined carefully Beazell's valuable system for detecting counterfeit paper money, and know it is the only correct and perfect method. It is invaluable to all classes of business men.

J. R. DICK & CO.

Recommendations from Leading Merchants of Pittsburg.

PITTSBURGH, Oct. 20th, 1867.

The system for detecting counterfeit money at sight, by Mr. J. F. Beazell, is invaluable to all persons handling money, and is so plain and complete, that it can be throughly understood in five minutes time. It is certainly the only true method, and we speak knowingly when we say it is worth one hundred times what it costs to learn it. No Banker or Business man should be without it.

Very Respectfully,

John Stevenson & Son, Jewelers, 93 Market Street,
Smithson, Palmer & Co., Auctioneers, 59 Fifth Street,
John I. House & Co., Groceries, Water Street,
Reymer Bros., Confectioners, Wood Street,
R. Robison & Co., Merchants, 225 Liberty Street,
Wm. Carr & Co., Merchants, Liberty Street,
Gray, Possiel & Reese, Merchants, Fifth Street,
Alex. McCallum, Merchant, Fifth Street,
Wm. Sumner & Co., Sewing Machines, Fifth Street,
Macrum & Carlisle, Merchants, Fifth Street,
Richard E. Breed, Merchant, Wood Street,
Meyers, Schoyer & Co., Post Building,
Joseph Horne & Co., Merchants, 77 Market Street,
J. H. Richards, Merchant, 30 Fifth Street,
J. Porterfield & Co., Merchants, 15 Market Street,
J. M. Burchfield & Co., Merchants, Market Street,
C. H. Love & Bro., Merchants, Market Street,
Dunseath & Haslett, Jewelers, Fifth Street,
Bates & Bell, Merchants, Fifth Street,
Graff, Hugus & Co., Stove Dealers, Liberty Street,
Geo. Malin, Merchant, 69 and 70 Water Street,
James Robb, Jr., 89 Market Street,
A. L. Hawkins, Merchant, 79 Wylie Street,
E. Reineman, 67 Smithfield Street,
J. J. Snodgrass, 24 St. Clair Street,
Rutledge, Perry & Co., 345 Liberty Street,
Henry Miner, Newsdealer, 71 and 73 Fifth Street
W. W. Knox, 137 Liberty Street,
J. C. Thompson, 17 Market Street.

NEW YORK, SEPT. 30TH, 1868.

Genl. J. W. Beazell:

Dear Sir:—Have examined your method for detecting counterfeit paper money instantaneously, and think it of great value to all persons handling either money or bonds.

Yours very truly,
H. B. CLAFLIN & Co.
Merchants.

ALLEGHENY CITY, PA., SEPT. 14TH 1867.

I take pleasure in recommending to the business men of this city, Mr. Beasell's mode for detecting counterfeit money. His tests are infallible, and *I would not be without this information I received from him in five minutes, for* $1,000.

Respectfully, &c.
LEW. HAY,
Wholesale Shoe Dealer, Federal Street.

PITTSBURGH, SEPT. 16TH, 1867.

Mr. Beazell's method of detecting counterfeit money is the best I have ever seen, and no one receiving instructions in it can be "humbugged" with counterfeit money.

J. McC. CREIGHTON, *Gen. Supt. Pa. R. R.*

Sales Pitch to Prospective Sellers of the Detector

Editorials and Letters from Leading Pittsburgh Papers.

Is worth its weight in Gold.

We have frequently spoken of the popularity and excellence of Gen. Beazell's great U. S. Copyright. We refer our readers to the following letter, which is to the point, and the right kind of an endorsement:—*Pittsburgh Daily Commercial.*

BUTLER, PA., NOV. 13th, 1867.

GEN. J. W. BEAZELL, Pittsburgh, Pa., No. 93 Diamond St., Room No. 5.

I take pleasure in informing you that I have succeeded elegantly with Butler County, the territory I purchased from you recently for $150. *I have already cleared three hundred and sixty dollars* [$360] in canvassing only two small villages, and I am confident that I can make several thousand dollars out of the county. *Your great U. S. Copyright is more than it is represented: it is worth its weight in gold.*

Respectfully Yours,
JOSEPH LEIBLER,
Trunk House, 164 *Wood Street, Pittsburgh.*

How a Fortune can be made in a Short Time.

The valuable copyright, advertised in our columns to-day by Gen. Beazell, exceeds in popularity anything ever offered the public, and the sale of territory by him is unprecedented. We have given it a

careful examination, and can say confidently, that an active business man can make a fortune by securing the right of a State, City, or good County. Over a hundred dollars per day is being made by those who have purchased territory.—*Pittsburgh Dispatch.*

How Fortunes are being made.

The following extract from a letter just received from Mr. Wm. C. Barnard, who recently purchased the right for Eastern Virginia, will give the reader an idea of the popularity of Gen. Beazell's great U.S. Copyright:—*Pittsburgh Daily Post.*

RICHMOND, VA., NOV. 9th, 1867.

GEN. J. W. BEAZELL:

DEAR SIR:—I have just commenced operations here with your splended and very popular U. S. Copyright, and have made $700 in less than two days. Have good offers for six more counties. *It works elegantly, and I must have more territory.* What will you take for the rights of North Carolina and Georgia?

Very Respectfully,
Signed,

W.C. BARNARD.

A Rare Chance to make Money rapidly.

It will be seen, by referring to our want columns today, that Gen. Beazell offers to the public a valuable and popular Copyright, in which all classes are specially interested. We have examined it carefully, and having a thorough knowledge of it, can say, without hesitancy, that there is a fortune in it for any one possessing a State, City or County right. After purchasing territory, there is a clear profit of one hundred and eight dollars and sixty cents on every eleven dollars and forty cents expended for working material.—*Pittsburgh Gazette.*

A Chance to make Money rapidly seldom offered.

See advertisement in another column to-day, of a valuable copy-right adapted in use to all classes. It has proved one of the most popular ever offered the public, and the sale of territory by Gen. Beazell is unprecedented. We speak knowingly, when we say there is a fortune for every man securing good territory. An idea can be formed of the amount of money in it, when we assure you there is a clear profit of $108.60 on every $11.40 invested, after securing territory.—*Pittsburgh Chronicle.*

An Opportunity to make Money rapidly rarely offered.

In our want column this morning, will be found Gen. Beazell's advertisement, offering for sale State, City and County rights of a very valuable copy-right.

Nothing ever offered the people has exceeded it in popularity, and although it has only been made public a short time, rights of States, Cities and Counties are being disposed of daily.

It is just what it is represented, invaluable to all classes, and we can say freely, there are fortunes in it for all securing territory.—*Pittsburgh Republic.*

Condundrum Corner

American Bank Note Co. Coupon Essay



In response to Figure 1 in the Conundrum Corner, *Journal* No. 156, page 167, William V. Kriebel submitted a photocopy of what would appear to be a specimen sheet or salesmen's sample sheet of the American Bank Note Co. bearing two impressions of the coupon revenue essay along with impressions of Brazilian revenue stamps.

The revenue designs in the center and upper left are pictured in the Forbin fiscal catalog as 1869 issues. The others have been pictured in plate proof form in a Robson Lowe sale of July 5, 1974 and identified as 1869 issues also. All have Dom Pedro heads similar to or identical to those used on contemporary Brazilian postage stamps.

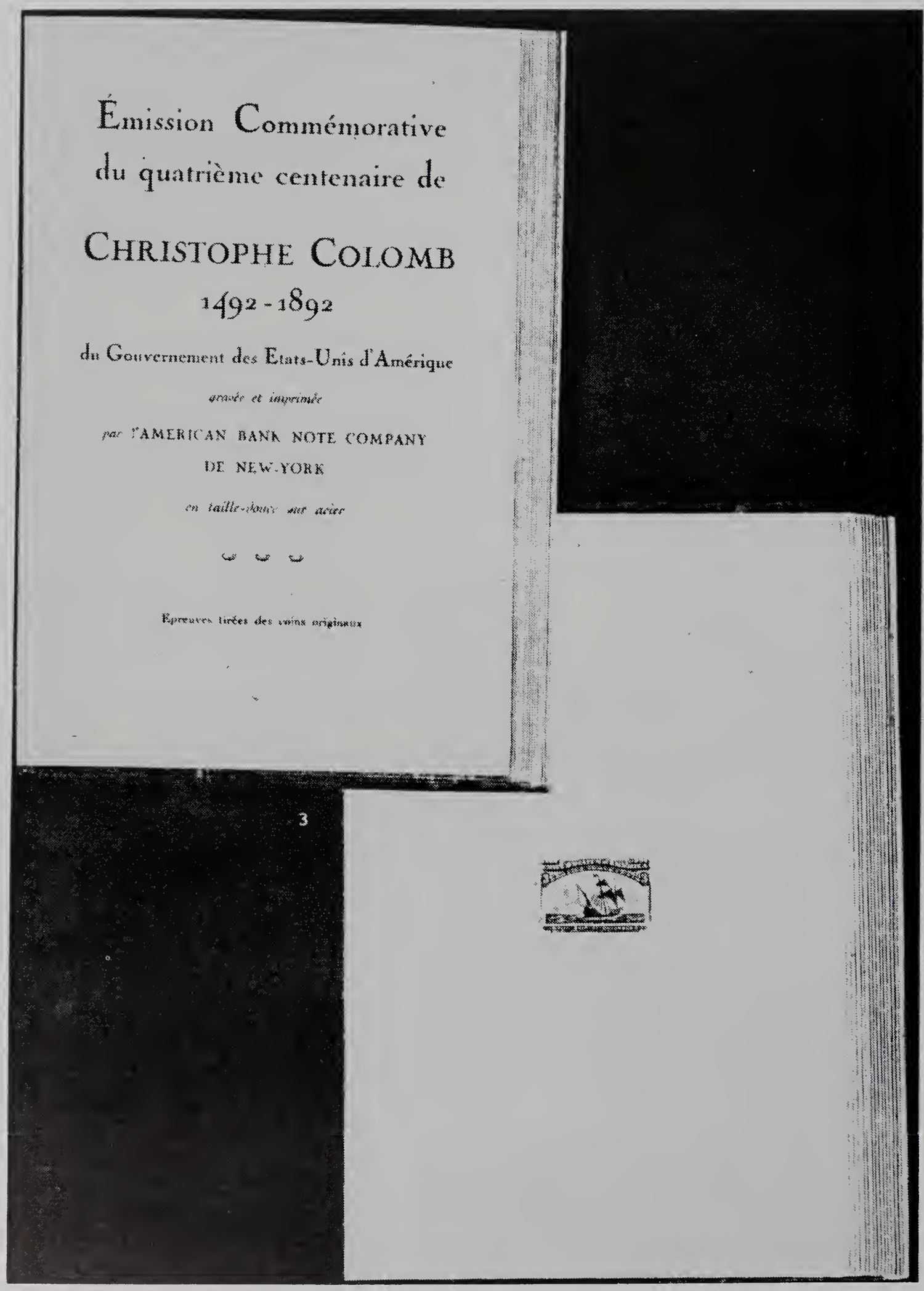
Mr. Kriebel explains that the sheet is gummed and shows no sign of having been bound into a sample book. He has two copies, one in blue-violet, the other yellow-orange. Further comments are welcome.

U.S. Stamp Benefits from Famed Engraver's Burin

The joint Swedish-American issue of March 24, 1983 marking the 200th anniversary of the treaty of friendship between the two countries was designed by Dan Jonsson of Sweden and engraved by Czeslaw Slania. The latter is recognized as the foremost contemporary practitioner of the art of intaglio engraving. The twin stamps represent an excellent delineation of his style.



Auction Action — Unusual Presentation Volumes Sold



The Daniel F. Kelleher, Inc. auction sale of Dec. 13, 1982 contained two unusually significant lots of interest to U.S. proof collectors. Both were dubbed "presentation albums". The descriptions below were taken from the sale catalog:

SPECIAL COLUMBIAN EXPOSITION PRESENTATION ALBUM

A Gift To the French Ambassador to the United States
by the President of the American Bank Note Company

3 P Special Columbian Exposition Presentation Album. The Presentation Album, said to be one of only five such books so mounted. Presented in the Album is the complete set of sixteen values, from 1c to $5.00, of the Columbian Exposition Issue of 1893 (Scott #230-45P1). Each proof is a large die hybrid, die sunk on a separate 6" x 9" page.

Beyond the beauty and value of the Columbian proof set itself, the Album housing the Proofs is a masterpiece of the bookbinder's art. Magnificently leather bound in dark blue morocco, and complete with handmade slip case, the book is gilt-edged on three sides, and bears on the front cover the following inscription in gold lettering:

At the top,
"A Monsieur Francois Aussaresses"
and at the bottom
"D.E. Woodhull, President de L'American Bank Note Company"

The inside face page of this Album is in French, and each proof page is preceded by an appropriate descriptive (interleaf) page, also in French. As an example, the 1 cent value is preceded by "Colom apercevant la terre", translated as "Columbus in Sight of Land," the theme of that value.

Accompanying this item is a letter from the Executive Vice-President of the American Bank Note Company, who comments on the great rarity of the album. The noted essay-proof specialist Falk Finkelburg has examined and authenticated the book. In a letter that accompanies the album, Mr. Finkelburg states, in his concluding paragraph, "The condition of this presentation book is excellent, with the proofs fresh and very fine to superb."

Realized $4,000

THE NINETEENTH CENTURY UNITED STATES LARGE DIE PROOF COLLECTION, SPECIAL 3 VOLUME SET OF PRESENTATION ALBUMS

4 P The Large Die Proof Collection is a virtually complete set of all 19th Century Issues, in 3 leather bound books, produced about 1894. Each proof is die sunk on an 8½ x 5½ gilt-edged card page. Exceptionally fine.

Each volume is beautifully gold-stamped as follows:

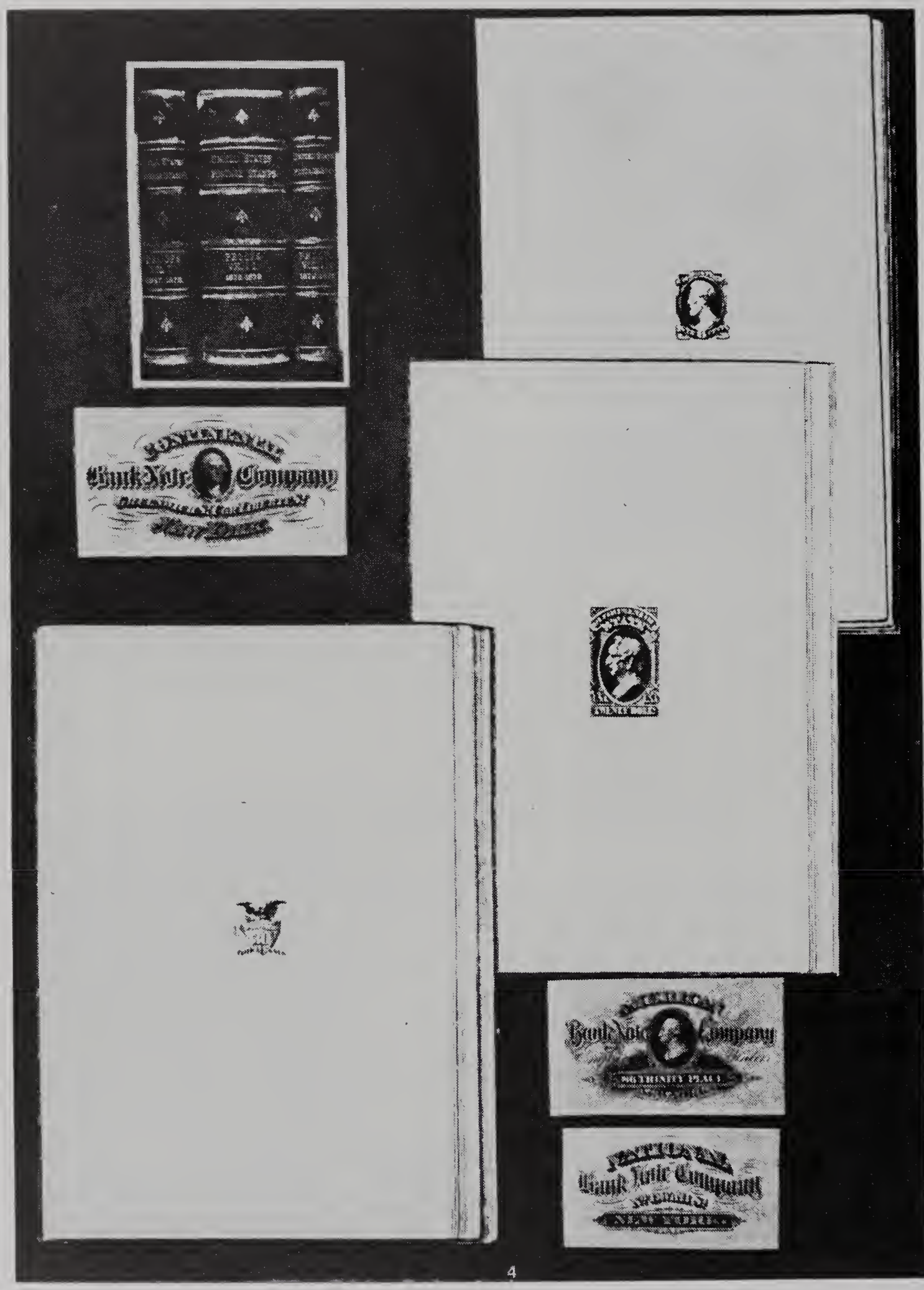
Volume I	1847-1873
Volume II	1873-1879
Volume III	1879-1894

In the front of each volume is a Bank Note emblem (National, Continental and American Bank Note Company, respectively).

This collection contains the 5c N.Y. Postmaster's Issue of 1845 (9X1), the First Issues (1-4), all the 19th Century regular issues including 1857 Reprints, (40-47), 1861 Second Designs (63/73), 1869 Pictorials (112-22), all the Bank Note issues (145/229), and the Columbian Exposition Commemorative issue of 1893 (230-245).

"Back of the book" issues are complete, such as: Special Deliveries (E1-3), Newspapers (PR9-32 + 81), Officials (O1-93), Postage Dues (J1-28), Carriers (LO1-2) and the elusive official Post Office Seals (OX1, 3-4).

For the historian or investor, the collection is "pedigreed" as follows: It was last sold at a Robert A. Siegel public auction in 1977, placed by the Western Postal History Museum in Tucson, Arizona. A letter to Myron Kaller, agent acting on behalf of the buyer, reads (in part) as follows:



"The Proof Presentation Books were donated to our Museum several years ago. Since we now need to purchase an additional building for our Museum, we decided to sell the three (3) volumes of Proofs to raise funds."

Realized $42,000

"OPINIONS" Has None on Essays/Proofs

A Review by Barbara R. Mueller

Long-awaited and eagerly-anticipated books sometimes disappoint solely because the perceptions about them built up by advance publicity differs from the published reality. That has been this reviewer's experience, at least, with the Philatelic Foundation's latest publication, *Opinions/Philatelic Expertizing—An Inside View.*

In retrospect, it seems that I anticipated more of an overview of philatelic chicanery along with a practical manual for detecting it. Instead, what the Foundation has given us is a collection of 44 articles, each dealing with a specific "patient," plus a sort of introductory first chapter that is a reprint of an essay entitled "Forgeries, Counterfeits, Alterations: A Primer." It was written by Hans Stoltz in 1975 for a publication that is identified only as "The Chronicle." (I presume the "Chronicle" of the U.S. Philatelic Classics Society is meant.)

The second characteristic of the book which differs from my preconceptions is the heavy emphasis on covers, usages and postal markings. Out of 23 articles on U.S. patients, 17 deal with these aspects of philately and only six with stamps alone. All five of the Confederate patients discussed are in the postal history category. Only two out of seven U.S. possessions and four out of nine British and general foreign deal with stamps. And none concern essays and proofs.

Each of the articles was written by an expert in his field. Thus, the book is called by Editor Elizabeth Pope "a gathering of philatelic knowledge based upon opinions rendered by the Expert Committee." And there is no denying that the 141 pages contain interesting reading. The articles run three to four pages each, with adequate illustrations. In format, then, the book resembles an American Philatelic Congress annual.

If you were expecting analyses of rates and services as applied to individual covers in an effort to determine their authenticity, then this book is for you. However, if you were looking for instructions on determining whether stamps have been reperforated or regummed or on ferreting out all sorts of deceptions and alterations with essays and proofs, you will be disappointed.

Of course, some philatelic experts sincerely believe that it is unwise to divulge such detective methods. They feel that publication of such "inside" techniques only encourages would-be miscreants to undertake more and better imitations. In the light of that "opinion" perhaps I should not be so censorious and accept this book of "opinions" for what it is—a pleasant compendium of philatelic analysis applied mostly to postal history material. It certainly is no rival to such books as Paul Schmid's *How to Detect Damaged, Altered and Repaired Stamps.* In all fairness, it must be noted that the Foundation plans to publish more "Opinions"; perhaps they will then throw a bone to us.

OPINONS, published by The Philatelic Foundation, 270 Madison Ave., New York, NY 10016. $20.00 postpaid.



More Union "Forerunner" Souvenir Cards

by SIDNEY GULDEN

As interest in contemporary "souvenir cards" with their intaglio engravings increases, so does the knowledge of the early union forerunner cards. Shown here is a 1902 card for the



"Tenth Annual Convention of the International Steel and Copper Plate Printers Union United States and Canada/affiliated with American Federation of Labor," June 18-21 in New York. The vignette is a simple clasped-hands design. The card measures 5½ by 8 inches.

For the 13th convention of the same group, June 21-24, 1905, held in Boston, the card by John A. Lowell Bank Note Co. of that city features a magnificent eagle perched on a furled flag. This card measures 8¾ x 7 inches. John A. Lowell & Co. were the New England agents of the Continental Bank Note Co. until 1879. In later years the firm was known as John A. Lowell Bank Note Co. It was noted for a high standard of excellence.

Auction Action—Irish Essays

Some of the Edward Nolan Irish essays described in *Journal* No. 157, pages 4-7, were sold at a Robson Lowe auction on April 12, 1983. The following prices realized were furnished by Herman Herst, Jr. (buyer's premium included):

Fig. 2 in the article, an essay for the Gaelic Athletic Association, along with a series of sketches on the subject not related to stamps, brought $170.

Fig. 3, the two essays for the U.S. Constitution issue, brought $400.

U.S. Stamp Fakes From Proofs

(Concluded from Page 71)

impression among now elder collectors that such fakes or unused stamps were dangerous. However, the cardboard on which these proofs were printed was made from pressed pulp and we have not yet seen any such fakes made from cardboard that do not have a cloudy appearance when held to transmitted light. The cardboard used for proofs resembles blotter and is very soft and spongy, does not show the wove screen mesh, and is not like stamp paper. We do not believe fakes made from cardboard will deceive any observant philatelist.

Any stamp collector who also collects proofs would also notice the clear clean impression of a carefully made proof. The bright clear colors used by the proof printer also generally are fresher and vary at least slightly from stamps printed in quantity on wove paper. Early U.S. stamps prior to 1879 were printed on good quality rag content paper that resists transmission of moisture.

Really dangerous fakes made, mostly in Europe, from proofs are those printed on India paper which has a *uniform* thickness, and although being generally semi-transparent, is hand-made and the sheets may vary considerably in thickness. India paper does not have the mesh of wove screen-made paper, and it generally transmits moisture quickly. We have seen India paper plate proofs that had other paper added to the back with an adhesive (collodian) that resists hot or cold water, so as to resemble the thickness of stamp paper.

In our reference collection are three blocks of four of the 1869 90c fakes. One block is on India paper perforated 12 and with a thin white gum without grill; this fake is more transparent when viewed from the back than the regular stamp paper. A second block printed on India paper has been backed up with other paper perforated 12 and is without gum or grill to resemble the reissue of 1875. The third block is similar to the second but has white gum and each stamp has an excellent grill difficult to tell from the genuine single grill. However in this block of four the four grills are not in rectangular alignment as on the genuine stamps, and were apparently applied from a single grill not in alignment as on the grill roller used for the stamps. It was reported that the collector in whose album this block was found after his death paid $2200 for it in Europe. Again all three of these blocks of fakes made from India paper proofs are slightly more violet red than any red ink used for the genuine stamps.

The stamp collector who also collects proofs thus learns to spot these fakes quickly and may save himself from imposition and loss of money. Dealers buying collections often get faked India paper proofs perforated and used as cheap space fillers for expensive stamps, and sometimes with faked grills. The author has had made a small hard rubber hand-stamp "PRIVATELY/PERFORATED/PROOF" that is applied lightly to the back of all such proofs before leaving his possession, so that they may not be passed on as genuine stamps. Other dealers have frequently requested him to apply this handstamp to such fakes in order that it may not be said, "It was bought (as a genuine stamp) from so and so."

Secretary's Report

by DAVID E. McGUIRE, *Secretary*
RD #4, Colonial Drive, Katonah, NY 10536

Members Admitted

1631 Schoonmaker, Jon A., Box 898, Winnebago, MN 56098
(RF Overprints, Postage Due Proofs) by Philip T. Bansner
1632 Fazzari, F. M., c/o I.N.S., P.O. Box 19386, Washington, DC 20036
(No Specialty Given) by David E. McGuire
1633 Larson, Robert J., 9102 E. 74th St., Raytown, MO 64133
(US Officials) by David E. McGuire
1634 Goehring, J. Brown, P.O. Box 1410, Lexington, VA 24450
(No Specialty Given) by David E. McGuire

Members Deceased

C-3 Gros, Julian F.

1522 Anton, William T. Sr.

Resignations

1463 Chandler, George M.

1495 Engel, Carl Thomas

Change of Address

1036 McGrew, John R., to 11611 Daisy Lane, Glenn Dale, MD 20769
1323 Haller, Donald E., Jr., to P.O. Box 3158, Clearwater, FL 33515
1350 Higbee, Everett J., to 1401 Pennsylvania Ave., Apt. 802, Wilmington, DE 19806
1487 Mulé, Joseph, Jr., to 48-52 Clearview Expy., Bayside, NY 11364

Enumeration of Membership

Number reported in *Journal* #157	417
Gains	4
Losses	4
Net Membership	417
Non-Member Subscribers	32

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting of The Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1983 shall be held at the Collectors Club, 22 East 35th Street, New York, NY, on Wednesday, Oct. 12, 1983, at 8:00 P.M. and will be in session until all business which may lawfully come before the meeting shall have been transacted.

The election of Directors to replace those whose terms expire and any other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

David E. McGuire, *Secretary*

PROOF CARD



WE had a limited number of our logo reproduced on a Proof Card for collectors. The stiff ecru card is 5 X 7, with genuine engraving done in black ink. This is a high-quality collector's item! Only 500 were made for sale.

Our logo reproduces an old engraving which appeared on stocks, bonds and currency in the 1860's. In addition, the train forms the basis for the vignette on a U.S. Postage Stamp issued in 1869.

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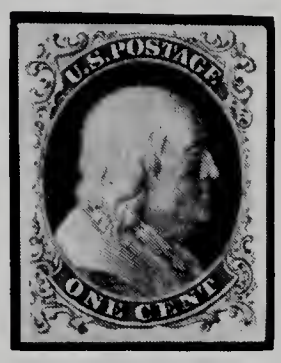
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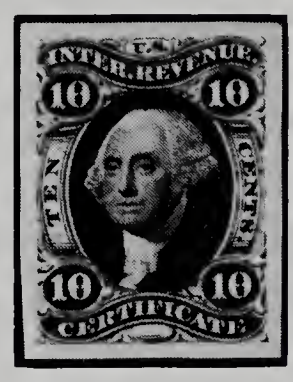
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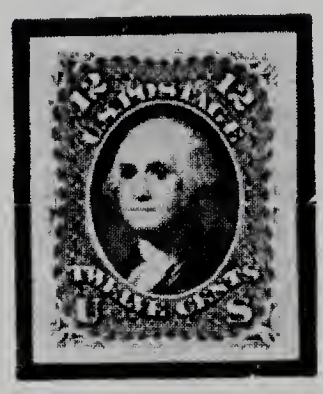
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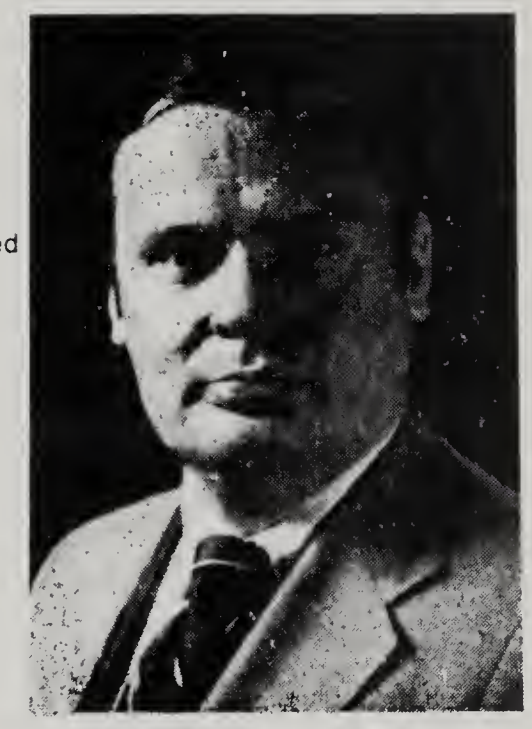


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THIS IS THE MAN

Dr. Douglas Ball



In his February 1977 editorial in
● **The Bank Note Reporter, Editor Austin Sheheen, Jr.**
had this to say of Dr. Douglas Ball:

"I first met Douglas at one of those "rag pickers" sessions sponsored by the A.N.A. some years ago. Immediately we began a friendship that has prompted many pieces of correspondence, telephone conversations and personal visits. DURING THOSE YEARS I HAVE COME TO KNOW AND RESPECT DOUGLAS AS ONE OF THE GREATEST AUTHORITIES AND TRUE SCHOLARS OF THE ECONOMIC AND FINANCIAL POLICIES OF THE CONFEDERATE STATES OF AMERICA THAT HAS EVER LIVED . . ."

In a past issue of
● **Coins Magazine, WALTER BREEN** said of Douglas Ball:

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